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MEDIA ARCHAEOLOGIES OF THE OLYMPIC CITY

Introduction

To paraphrase the title of John David Rhodes and Elena Gorfinkel's edited collection, Olympic moving images and their associated large and small screen manifestations in the city *take place*.¹ They present, are generated within, are distributed across, and viewed from specific places. Yet, how is this taking and making of place through screen media and their technical assemblages of screen and urban infrastructures understood in the interdisciplinary Olympic studies literature? Histories of the Olympic Games have discussed the mega-event as an urban and global growth engine,² and as a hotbed of cultural³ and technological innovation.⁴ Still, from the earliest television broadcasts in 1936 to the first use of full stadium floor projection mapping at Vancouver 2010, the cities themselves, as media and mediating technologies, are often obscured by grand narratives of progress and/or ideology.⁵ Moreover, as media scholar Erkki Huhtamo suggests, there has been surprisingly little attention paid to the urban landscapes of both private and public screens, and camera technologies as visual culture.⁶ This paper therefore asks: how might the myriad screens that produce the Olympic Games be approached in ways that generate new understandings of the Olympic city? Why might newer methods for engaging with Olympic screen assemblages be necessary, and how might these methods have an impact more broadly on the study of screen media?

How have media forms appeared in literature on the Olympic Games? The scholarship spans representationalist approaches that understand media narratives and technologies as signifying the coercive control of the state and corporate interests through increasingly hyperbolic spectacles and surveillance,⁷ and Foucaultian considerations of the ways that media iteratively mark and perform bodies (human and non-human), which seemingly sediment "innocent" matter with systems of knowledge.⁸ Important attempts to understand the complexities of the Olympic event emerge from the broad field of performance studies. Arne Martin Klausen's edited collection⁹ is an

early consideration of the Olympic Games as cultural performance that includes screen media. In his contribution to the volume, Odd Are Berkaak argued that the Games could be thought of as “mega-drama.” In this mega-drama, in the wake of the Olympic event, national identity becomes not a genealogy or a destiny, but a project whose prime capacity is adaptability, rather than continuity or authenticity.¹⁰ Sociologist Maurice Roche’s groundbreaking work on the Olympics as mega-event¹¹ focused specifically on the narrative structure and theatricality of the Games. In more recent scholarship, theatre and performance researchers Helen Gilbert and Jacqueline Lo,¹² art historian Anna Dell’Aria,¹³ and dance scholar Kate Elswit¹⁴ have explored the potent entanglements of the Olympic Games cultural performances, questions of place, and media infrastructures as they produce the Olympic event and, in turn, the different sets of cultural articulations that the Games themselves enact. Performance studies scholar Peter Dickinson similarly articulates the complexities and messiness at work in the Olympic city. He writes that “place-based narratives of national boosterism, global censure, and local activism inevitably overlap and collide when discussing the myriad elements and constituencies that help produce, and in turn are affected by, such a grand spectacle.”¹⁵ Such approaches to the Olympic Games extend Roche’s dramaturgical focus to consider the multiple performativities of the Games that encompass screen forms. They attempt to articulate the co-productive relationships between people and things in the ongoing event of the Olympic Games, and explore the aesthetics and politics of the Games beyond that of top-down power structures and ideological mystification.

Focussing specifically on screen media - from domestic televisions to jumbo live screens, from Outside Broadcasting Services to the newest high definition cameras - it is difficult to consider the Olympics as anything other than a media event.¹⁶ Television has been a focus of critique in terms of its reproduction of nationalist ideologies through commentary bias, advertising, branding, and specially commissioned content for link pieces.¹⁷ Beyond broadcasting, urban screens have also been recognized as a key public sphere for the articulation and performance of community and identity. The role of

urban screens was directly addressed by the Vancouver 2010 Olympic Games Organizing Committee¹⁸ and in the London 2012 Cultural Olympiad Evaluation.¹⁹ The contradictions and complexities of large urban Olympic screens as advertising space, as participatory frame, and as site for the formation of new publics has been discussed across papers in the *Urban Screens Reader*.²⁰ Moreover, the critical subversion of the media city by artists responding to the Games, either within the formal Cultural Olympiad frame or outside of it, has been discussed in terms of their uses of screens, surveillance, and media sport.²¹

Of course, discussions of large urban screens has not happened solely within the context of the Olympics. Scholars have explored what Papastergiadis et al. describe as “aesthetic cosmopolitanism”²². Relevant works on this topic include: Michael Cowan’s research into early twentieth century urban exhibition advertisement,²³ and Monika Kin Gagnon and Janine Marchessault’s groundbreaking edited volume on the large screen innovations at Expo 67 in Montreal.²⁴ These studies have attempted to consider the material aspects of large urban screens, and the relationships between mega-events and the reconfiguring of city spaces through screen technologies and cultures. With the predominant role of screen technologies in the Olympics, a materially-focused approach will also be invoked in the research undertaken here. Returning briefly to the *Urban Screens Reader*, despite its attention to the Olympics, the focus there was solely on broadcasting, engagement and citizenship in the new mediatized public sphere, rather than on aesthetics and materials. However, if the Olympic city is a specific place littered with global brands, if it is a site in which late capitalist futures of utopian apartment complexes are shown to off-shore buyers, if it is a network of complex audio-visual technical staff, machines, and logistics, if it is an intense focus of art market and curatorial ambitions, if it is a growth engine and advertising landscape, and if it is almost impossible to experience the Olympic city without engaging with myriad, competing screens, then the Olympic city is a key site with which to think through the materiality of screen media. The Olympic city affords a consideration of the ways in which the human

and other-than-human, materials and narratives are not discrete entities that interact but are mutually constitutive, and emerging out of and in tandem with one another.

How might this Olympic city, and its complex screen media networks and structures be approached? I wish to contribute methodologically to understanding these screens by drawing on feminist philosopher of science Karen Barad's articulation of material-discursive performativity.²⁵ How do Olympic cities project their cultures, heritage and histories into the future via myriad screen technologies? In what ways might this be explored in terms of material-discursive spatial practices? That is, how might entangled screen forms, content, infrastructures, viewers, producers, technologies, policies, and regulatory frameworks be central to understanding the multiscale enactments of local specificities and global flows that the Games manifest? Dickinson suggests that the Olympics are a spectacle that "obliges one to participate in an abstract construction of the world at the same time as it separates one from the concrete material conditions of the local as it is produced by that world."²⁶ This abstraction is itself material-discursive, and involves both local and global processes. Karen Barad's focus on entanglement, intra-action, and the co-produced emergence of all matter through the "cuts" of measurement-measurement that includes observation and camera-based representation—suggests ways beyond critiquing Olympic media as *mis*-representation. Barad links Judith Butler's theories of performativity to a Deleuzian articulation of becoming, and grounds both performativity and becoming in empirical evidence drawn from quantum physics. Concepts, boundaries, and the properties of objects are specific material arrangements, rather than abstractions overlaying innocent matter. In this way, the city does not passively wait to be transformed by the Olympics. Instead, a Baradian agential realist approach would aim to account for the ways in which complex assemblings of screen images and objects participate in the enactment of cities.

I primarily consider Vancouver 2010 and London 2012 to argue that attention to the intra-active agencies of Olympic screens contributes insights into how mega-events organize spatial relations through temporary constellations of screens and other bodies.

Since the London 2012 Games were characterized as a distributed Olympic city, with all British cities containing large screens, Cultural Olympiad activities, or official sporting events as part of an extended London 2012 landscape, I also discuss the city of Bristol. I consider how narratives, aesthetics, and the performative materialities of screen technologies intra-relate. Drawing on Barad, I suggest that these elements are co-constitutive of the city and provide opportunities to think through the relationships among screen forms and narratives, and the ongoing transformation of urban material-discursivities. But, how are these intra-actions identified and discussed? Within screen studies discussions of the material are varied and rich: Laura U. Marks's groundbreaking work on touch and materiality,²⁷ Liz Watkins' finely-grained attentions to the micro palimpsests of celluloid,²⁸ Adrian Ivakhiv's important work on the ecologies of the moving image,²⁹ Giuliana Bruno's work on film surfaces,³⁰ and the loose field of "media archaeologies."³¹ I suggest that an archaeological account of the screens that perform the Olympic event opens up critical spaces that locate screen practices as key to understanding shifting forms of newer global urbanisms. That is, Olympic city screens provide an example of how archaeological methods might inform understandings of the complexities and intra-actions of urban screen landscapes.

Archaeology and Screen Landscapes

I intend a disciplinarily nuanced understanding of archaeology. While Foucault invokes archaeology in order to "reveal discursive practices in their complexity and density; to show that to speak is to do something – something other than to express what one thinks"³² and "media archaeology" attends to the materialities of media technology,³³ I am interested in archaeology *as such*:

Archaeology is, by very definition, the study of 'old' or archaic things. Its etymological origin lies in the ancient Greek ἀρχαιολογία (or archaiologia)—ἀρχαῖος (arkhaios) meaning 'ancient' and –λογία (-logia) meaning '-logy' or 'science of'. But contained within the name itself is an important sleight

of hand, for we would argue that it is impossible to study the 'past' as if it were somehow separate and external to the 'present'.³⁴

Therefore, all events and their effects are open to archaeological investigation.

Archaeological attention to multiple scales and material traces over time and space contributes methodologically to understanding administrative structures, minerals, regulatory frameworks, humans, frames, fossil-fuel-based energy, notions of love, hate, justice, and so on that "world the world."³⁵ At the same time, it is worth remembering that it is only by looking at "archaeological practices—how archaeology enacts things" that a picture of what archaeology is begins to emerge.³⁶

What are those practices? Archaeologists practise landscape archaeology, field walking, rescue archaeology, and desk-based assessment. They focus on stratigraphic superimposition and conduct meta-archaeologies of historiographic narratives. They photograph, map, draw, laser-scan, and plot. They dig, but they also touch, taste, listen, smell, and look. They measure and compare. They work with and re-work stuff, and think in terms of landscapes. They work with assemblings and events that congeal through specific locales, yet are entangled with many different spaces and times. My focus in this research is on practices of fieldwalking, observation, and attempts to think in scalar spatio-temporal terms. To understand media landscapes, archaeologists use the same promiscuous methods as those that produce all archaeological ways of knowing. From Silicon Valley to Atari dumps, from the mobile phone to the media technologies of post-war astronomy, and from telegraphy to the material-discursive actions of media as sensory prostheses, the global archaeological community has produced important studies of media techno-assemblages that contribute a distinct set of methodological approaches to understanding media.³⁷

Of course, archaeologists have also studied the Olympics. They have excavated Olympic sites.³⁸ They have discussed the role of archaeology in the contemporary cultural performance of the Games.³⁹ They have investigated the sites and landscapes of the contemporary Games.⁴⁰ And, there have been discussions about relationships between archaeology and the media in the Olympics.⁴¹ Archaeological methods have

the potential to contribute further understandings of the Olympic Games through attention to screen media forms in order to ask how matter emerges through actions, doings, and practices in the world, and with abstracted norms, ideals, and regulatory regimes of discourse. For example, the London 2012 Opening Ceremony was comprised of a complex assembly of people with diverse institutional and creative roles: construction companies, event specialists, volunteer audiences, transport infrastructures, the local people of Stratford working at Westfield shopping mall and in the confection kiosks in the Olympic Park, and non-human agents: sheep, turf, weather conditions, motorized outdoor broadcast cameras strung up on cables, cloud kites, and hash tags. These entangled agents and practices need to be considered through longer-term processes of demolition, regeneration, and development, and the discursive positioning of the former wasteland on which the Olympic Park was built. For example, the Artist in Residence for the Olympic Delivery Authority, Neville Gabie (a contributor to this special issue of *Public*) collaborated with archaeologist James Dixon to explore the archaeology of the brownfield site where Acme artists' studio stood prior to demolition in preparation for the construction of the Olympic Park.⁴² This paper therefore aims to complement these mixed-methods landscape archaeologies by extending attention to screen technologies as they co-produce Olympic spaces.

Screens and Olympic City Space

The Olympic city is characterized by public media display that is in conversation with the city's planning policies and architectural heritage. For Vancouver 2010 and London 2012, large screens were set up across the cities for the duration of the Games. Some screens were part of the official live site infrastructure, and created a large-scale community experience by offering free screenings of the Games. Some of the large screens were run by independent broadcasters, by the cities themselves as part of public art programmes, or through commercial advertising board companies. Figure 1 shows Robson Square in Vancouver in 2010, Bristol's Millennium Square in 2012, and the Potters Fields screen in London in 2012. The screens were all marked as official

Olympic sites. However, Robson Square was contracted through the Vancouver Organizing Committee. The technological infrastructure and content management were handled by Vancouver-based company Performance Visual Works. The Bristol screen, along with over 20 other BBC Big Screens in cities across the UK, was part of the BBC's relationship with the London Organizing Committee. Since the Olympic Games, the screen has been gifted to Bristol City Council to run in partnership with At-Bristol. The screen remains one of the most significant traces of Olympic infrastructure that constitutes the city as Olympic. The screen at Potters Fields emerged out of a collaboration between the park trust, the Greater London Authority (GLA), and the GLA's production company, Jack Morton Worldwide.

[place Fig. 1 here]

An archaeological approach to screen sites requires some attention to their material histories. The Bristol screen remains fixed in Millennium Square. During the Olympics, it was the only screen location at which viewers gathered publically outdoors during the course of the Games; although, the screen had been broadcasting sports and cultural events for the previous two years. The Millennium Square development was part of Bristol's plans to regenerate this former industrial landscape (FIG. 2) and was linked to the city's ultimately unsuccessful bid to be European Culture Capital in 2002. At Potters Fields in London, the screen was set up within a temporary proscenium arch structure, clearly branded with the Olympic livery. Located immediately in front of Tower Bridge in a small park, the screen was not only a gateway into the official Olympic landscape of East London, but also served as a theatrical frame for the experience. In the seventeenth century, Potters Fields had been an important centre for pottery production before becoming dominated by wharves and warehouses in the eighteenth and nineteenth centuries. According to Southwark Council's own website, Potters Fields

is now London's second financial hub. Following the Olympics, a land swap with Berkeley Homes (initially agreed in 2008)⁴³ paved the way for limited development of the site with some addition to the parkland (FIG. 3). This development followed the pattern of Olympic regeneration, first occurring after Rome 1960, which leveraged the event in order to develop former industrial sites into mixed public and private property.

Unlike the Millennium Square and Potters Fields screens, the Robson Square screen was a temporary installation located within a landmark site of the city's architectural heritage, the Robson Square complex (Arthur Erikson Architects, 1979-1983). After over a decade of discussion and planning, the current Robson Square development emerged following the 1972 defeat of W. A. C. Bennett's Social Credit provincial government by the New Democratic Party, led by Dave Barrett. The complex took shape across lots 51, 61 and 71 (parcels of land owned variously by the City, the Province and the Eaton family and used for car parking) in Downtown Vancouver with Arthur Erikson's final designs juxtaposing horizontal concrete and glass forms with vegetation and an emphasis on open public space.⁴⁴ In short, all three urban screens were located at sites of historical regeneration projects that were themselves conceived of as new spaces for public, communal sociability.

People gathered around the screens with a mix of attentive practices. In Bristol, the screen was fixed to the curtain wall of At-Bristol and demanded that viewers tilted their heads and necks at a significant angle. In Vancouver, the screen was erected on a temporary scaffold, with near horizontal eyelines achievable only when viewers sat on the steps opposite the screen. Where the Bristol screen requires an almost cinematic positioning of the body, Vancouver's screen was more in keeping with a televisual experience. The different urban settings of the screens contributed to the screen

experience. In London, the proscenium arch produced a theatrical screen viewing experience. The London skyline surrounding the screen became drawn into the *mise-en-scène* of the sporting action. The Vancouver screen's "floating" aspect actively intervened in the spatial experience of the city. The screen blocked elevated views across Hornby and Robson Streets, creating new "view corridors" to produce a sense of the moving image as a new architectural addition. Since the Bristol screen was attached as a permanent fixture on a pre-existing building, it can be understood as being most conventionally aligned with urban screen advertising technologies and an attempt to position urban architecture as generic background.

[Place Figs 2 & 3 here]

The Bristol Big Screen uses the same AV and audio technologies deployed across all Big Screen cities, whereas the Robson Square screen involved an individual, location-specific solution. In a telephone interview on 15 November 2013, Marc Chan of Performance Visual Works, one of the team of companies responsible for screen projection at Robson Square for Vancouver 2010, said that they provided 7mm pixel pitch LED outdoor screens and used large space audio coverage designed to ensure intelligibility of speech and commentary, and that specific decisions about technology and location were made on the basis of value for money, existing contractual relationships, quality, and suitability to site. Permits, permissions, risk assessment for large-crowd gatherings, provincial and civic regulation, and relationships with structural and electrical engineers were all factors that informed design and implementation. Performance Visual Works was responsible for the permissions workflow, from Letter of Intent through to third party disclosures and applications for permits. Decisions were also governed by regulation around temporary signage, temporary structure, and temporary electrical by-laws. Taking an agential-realist approach informed by an archaeological understanding of landscape would suggest that those regulatory and spatial elements emerge as discrete through intra-action. Marc Chan is performed via entangled regulation and electrical networking as much as the screen installation is marked by his human presence. Decisions about individual components—counter-

weights, cabling, scaffolding, screen material—are co-produced through existing local safety standards and regulatory frameworks, aesthetics, and availability. Considering these assemblages in archaeological terms allows for a consideration of the intra-action of these diverse elements and their enactment of regulation, and, most importantly, moves the analysis of Olympic screens away from the representationalist and towards seeing these structures as active participants in the Olympic event.

Performing Camera and Screen Bodies

An archaeological approach also affords understandings of the ways in which the performances of media technologies, image-objects, and human bodies are produced through the Olympic event. Olympic opening ceremonies have been discussed in terms of the performance of national heritage as hegemonic ideology.⁴⁵ However, the overt performance of technology within the Olympics remains little explored, despite extensive scholarship around the relationships between the Olympics and media broadcasting.⁴⁶ Yet, the opening ceremonies at Turin, London, and Sochi all staged their nation's contributions to historical media innovations (FIG. 4). The Turin opening ceremony included an audio-visual installation detailing screen media histories, while the Sochi opening ceremony included a video insert of the Russian alphabet featuring key moments in Russia's historic contributions to the development of film and television. The London opening ceremony includes references to the role of the UK's creative industries, and included architectural projections of film and television moments onto a large house-shaped scaffold draped in material, which served as a 3D screen. Although no explicit reference in Vancouver 2010 was made to Canada's role in media history, the innovative use of computer-generated imagery on the stadium floor, which performed as a screen through intensive use of projection mapping, showcased the Lower Mainland's key position in Canada's creative industries.

[Place Fig 4 here]

Successive ceremonies and sporting events have focused on the overt choreographies of cameras and screens, with elaborate cabling structures for multiple

motorized cameras, remote control blimp cams, cameras on multiple tracks, and elaborately flown screen surfaces. These technologies are increasingly staged and foregrounded rather than being rendered invisible through editing and selective framing. In the sporting events themselves, cameras run alongside bodies and remain in-shot. In Figure 5, from the Sochi 2014 Winter Olympic Games footage, the camera appears on-screen. New technologies are deliberately staged within a complex network that involves the economics of Research & Development teams consulting for one another and Outside Broadcast units aiming to secure subsequent Olympic contracts with the International Olympic Committee. Beyond representing simple employment opportunities, screen media technologies have an agential role in the Olympics in terms of producing its material-discursive relations. This includes mistakes and glitches, too, such as camera feeds switching too quickly or not quickly enough, with viewers catching glimpses of tracks and moving cameras. Of course, audiences for Games events on location encounter these technologies as an integral aspect of their experience with their fields of view and choices of movement absolutely bound up in camera and screen infrastructures. Audiences encountering the Games through live streaming services or news highlights watch via mobile phones or via the multiple screens being offered in pubs and bars all experience these choreographies differently, and emerge as viewing subjects in quite distinct, if intersecting ways. This is a daunting assemblage to apprehend, and it highlights the complexity and multiplicity of the Olympic event to which an archaeological approach is well suited.

[Place Fig 5 here]

For example, in Vancouver, the Sydney Games artistic director David Atkins devised and produced the opening ceremony at BC Place stadium. 2D and 3D motion graphics specialists Spinifex designed the media content for the event. The full video projection on the stadium floor required content to work on a large scale, with a viewing audience of 360 degrees, as well as varying heights in the tiered seating. Floor

projection was combined with six vertical screens that could rise up to 30m, and then link with three circular screens that were flown from the ceiling of the stadium. The challenge was to “not only sync the media as it flowed across these surfaces, but also to create storytelling that touched the audience.”⁴⁷ After the athletes’ procession, the event shifted to a multimedia performance that traced a cultural history of Canada. One sequence involved projections of orcas swimming across the floor of BC Place. As the whales disappeared into the depths, five whirlpools appeared on the floor out of which emerged images of Coast Salish petroglyphs depicting fishing nets and boats. As graphics continued spinning, the animation transitioned to four different Coast Salish orca designs. The black-and-white orcas morphed into bright red wild Pacific salmon, also rendered in Coast Salish design. As the salmon swam up the vertical screens, the whole scene shifted to a forest landscape modelled after Emily Carr’s iconic paintings. The CTV commentators described how “salmon were important to the Coast Salish – the rhythms of their year were attuned to those of the salmon”. Beyond the representational, spectacular screen movement, the technical assemblages link the dynamism of the timeless indigenous world and the bodies of athletes.

Located along London’s Serpentine, the lake in Hyde Park hosted triathlon and marathon swimming in 2012. This site demanded specific approaches to camera coverage to feed screens at home, and jumbo screens on the river and at other Big Screen sites. On the Serpentine Bridge, Outside Broadcasting cameras were rigged on cranes located at the northern end of the bridge with cabling for the remote-controlled cameras stretching along the lake towards another crane positioned on the southern bank at the eastern end (FIG. 6). This enabled bird’s-eye-view shots of the swimmers in the water and of the spectating crowds. A broadcast camera, camera operator, and camera assistant were located at water level, just below the bridge, on the southern shore. On the days that I attended and observed this busy landscape, the gathered crowds appeared as interested in the camera crew as they were in the swimmers. During breaks between heats, the covered broadcast camera and its operators seemed to invite questions from the crowd. On the northern shore, a large stand and jumbo

screen were set up for ticket-holding spectators. The network and broadcasting infrastructure required for this necessitated reconfiguring aspects of the Serpentine shoreline, which is now marked in asphalt infill (FIG. 7). Therefore, technologies and their infrastructures performatively produce both the event and its spectatorship.

[Place Figs 6 and 7 here]

Traces

Identifying the traces of infrastructures is perhaps the most conventionally archaeological approach to Olympic material-discursive phenomena. Returning to Olympic sites produces new understandings of the ongoing enactment of the event in and through the urban landscape. In Vancouver, the emphasis on temporary screen structures presents interesting challenges to archaeological approaches in that almost no visible traces are left, unlike London and its associated Olympic city network. In 2013, I identified the remains of cable ties at Robson Square, which appeared to be associated with the screen scaffolding. However, more weighty screening architectures have been moved and re-purposed, leaving no material trace on the former Games location. For example, the First Nations Pavilion, which was sited for the Olympics in the Queen Elizabeth Theatre plaza, was re-purposed for the Musqueam Cultural Centre on Musqueam territory in South Vancouver. Of course, archival documentation of the Games provides the necessary detail to reconstruct these screen landscapes. The visible and tactile absences of the traces of screen infrastructures in Vancouver allow the archaeologist to consider how this produces a sense of the city as a mutable space, with no durable built heritage, always ready to be shifted and reconfigured. The rhetorical force of the city “without a past”⁴⁸ is material-discursive, even during the complete removal of even the most contemporary structures.

In London, new developments spring up in the wake of screen sites, providing material evidence for the entwining of Olympic events and urban regeneration. Hyde Park was a major Live Site, with multiple screens within a large fenced-in area. Following

the Olympic Games, fencing was erected to cordon off spaces in the park as part of a nature conservation initiative (FIG. 8). The large number of visitors that concentrated around screen sites combined with the rainy summer and deteriorated the park's landscaping and threatened its trees. In order to rejuvenate the area, trees were fenced in to prevent further root damage, and battalions of JCB earthmovers, workers, and seeders worked to reshape the land. Maps show areas of planting that measure and enact the Olympic Live Site territory. On the site, new signs explain these conservation efforts. Following a Baradian sense of framing as a form of "cut" or "measurement", the signs make cuts in the landscape by enacting the park as an Olympic mega-event site. They propel the screens into the future: the signs' presence shapes subsequent parkland conservation and boundary-making. Elsewhere on the Serpentine, fresh asphalt has filled in the holes left by the removal of network and screen infrastructure, and provides a different sense of the weightiness of temporary Olympic structures. This archaeological record of the Olympics is a significant part of its heritage.

[Place Fig 8 here]

On a global scale, Olympic media technologies and infrastructures impact similarly on both the natural and built environments. However, the impacts are manifested differently in the various Olympic cities, producing many temporalities and senses of place. Archaeological methods that measure the extent of the Olympics through distributed material-discursivities – rather than delimiting the Olympics solely through its clearly identifiable monumental landscapes – address the specificities of screen media materialities that intra-act to produce the Games and their future cities. These are not generic "screens" or simple bounded objects, but are phenomena bound up in the worlding of the world. Olympic screen media are multiple diverse intra-acting agents that operate to produce fixity in the world, but are never fixed themselves.

In conclusion, neither a representationalist approach that seeks to understand the Olympic city through what its attending moving images or its media systems signify, nor a Foucaultian archaeology that requires some innocent material ground that is marked with the text, adequately opens up the possibility for thinking anew about the

role of screen media within the mega-event of the Olympic Games. Instead, an archaeological set of methods, focused on assemblages of things-in-phenomena, invites the consideration of specific and complex intra-actions of images, objects, technologies, audiences, screens, cameras, and spectacles that together co-produce the Olympic urban landscape. In this paper, I considered Vancouver 2010 and London 2012 in terms of spatial relations, assemblages, and artefactual traces. To extend this work to other urban screen spaces and visual cultures associated with a wide range of sporting mega-events and large-scale interdisciplinary screen media, archaeological projects would attempt more systematic material-spatial analyses of screen infrastructures and produce multi-layered urban maps that indicate screen and camera locations, and attempt to identify the temporalities of these spaces as they appear, transform, and disappear. These archaeological studies could complement moving image analyses of aerial shots of marathons and cycle races, B-roll montages, and short commissioned films. Such studies invite specific considerations of the landscapes that are produced through the layering of distributed spaces onto the vertical urban screens. How might close archaeological attention to the ways in which sporting mega-events co-constitute cities intersect with, respond to, and complicate the widespread mediatization of the twenty-first-century global city? Such a project risks becoming overwhelming in its complexity, and this is the exhilarating demand of the Olympics to the screen scholar. Approaching the mega-event with abundant and often promiscuous archaeological methods suggests the potential for these methods to open out the specific ways that phenomena intra-act and come to be seen as discrete cities, screens, and viewers.

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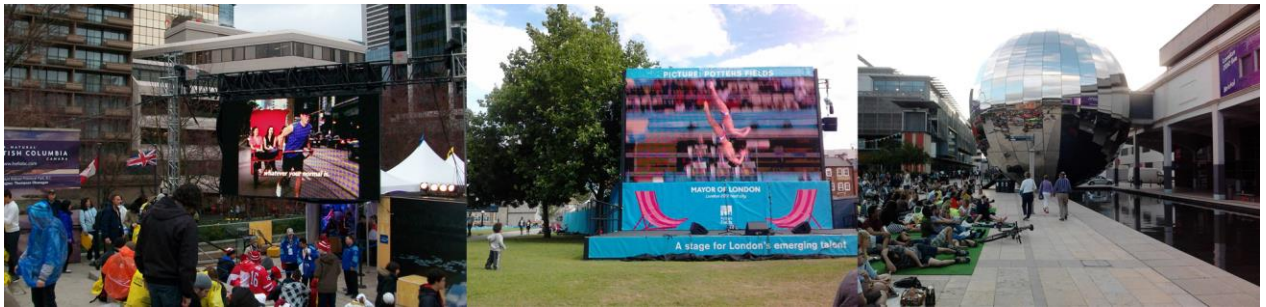


Figure 1

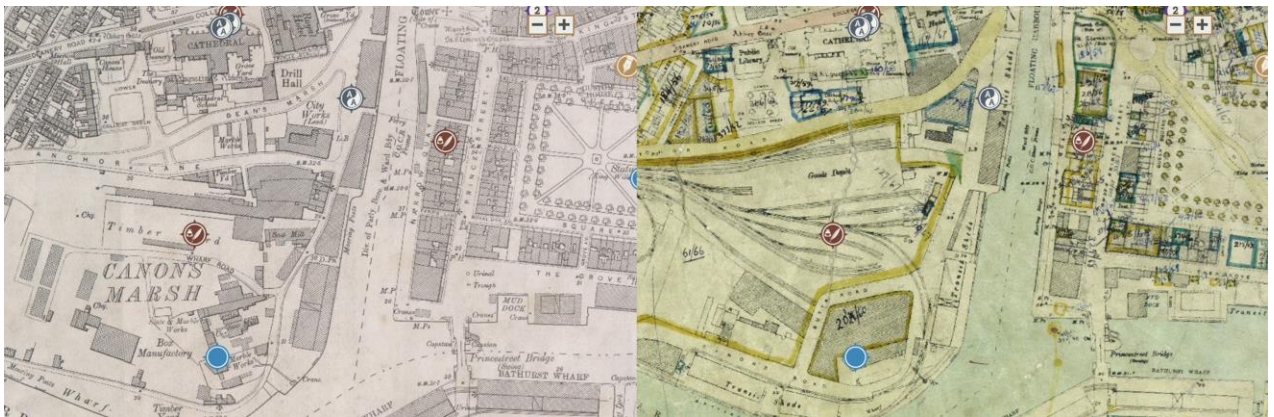


Figure 2



Figure 3



Figure 4



Figure 5



Figure 6

Restoring Hyde Park

Each year Hyde Park welcomes millions of visitors and is home to a range of events. 2012 was exceptional and saw the park host Olympic competitions, concerts, BT London Live, a London 2012 Shop, Proms in the Park and Winter Wonderland. Due to unprecedented wet weather conditions, the sections of the park that hosted these events are being restored. A summary of the restoration work is outlined below, however further details can be found on our website.

The restoration work started in February and our aim is to complete it during the spring growing season. Adverse weather conditions may affect the timetable outlined below:

The Parade Ground

Between February and April a team of specialist contractors will restore this area of the park by removing the wood chip, preparing the ground and laying 150,000 square metres of turf. Sections of the Parade Ground will be fenced off in stages, however footpaths will be kept open where possible.

The Bandstand and Serpentine Road

Between November and January two million people visited Winter Wonderland in this area. Restoration work will be completed by the end of March.

The Cockpit

Home to an Olympic venue during the summer, by October the majority of this area was restored. At the end of March the remaining sections will be returned to their pre-Games condition.

The Old Football Pitches

Between July and September this area was home to a London 2012 Shop. Royal Parks' contractors will restore the site of the shop and the surrounding area during February and March.

The Royal Parks are:
 Bushy Park, The Green Park, Greenwich Park, Hyde Park,
 Kensington Gardens, The Regent's Park & Primrose Hill,
 Richmond Park, St James's Park

THE ROYAL PARKS
www.royalparks.org.uk

Figure 7



Figure 8